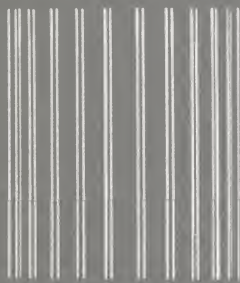


COLUMBIA LIBRARY COLUMNS



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INVESTIGATING A COAL MINE

Stephen Crane (left) at a Scranton mine in 1894. The photograph was made by Corwin Knapp Linson who accompanied him.



COLUMBIA LIBRARY COLUMNS



Stephen Crane: Muckraker

JOSEPH KATZ

AS THE years put Stephen Crane's death further into the past and the centennial of his birth nearer the present, certain chapters in his life lose their mystery while others generate new puzzles. One incident that should begin to resonate with questions has its start in May, 1894, with a commission for Crane from S. S. McClure. Ten years earlier McClure had started one of the earliest successful newspaper syndicates. As its success grew to the point where it provided few challenges for him, McClure restlessly turned towards magazine publishing for an opportunity to exercise his innovational talents. In June, 1893, *McClure's Magazine* made its first appearance on the newsstands at the shockingly low price of fifteen cents; its second issue was even more absurdly priced at ten cents. "More good reading than any other magazine—the price will be ten cents— and the publishers will make money," was S. S. McClure's promise, and he kept all three parts of it. Enter Stephen Crane bearing the seeds of irony.

No one seems to know precisely when Crane first met McClure, but a letter from Hamlin Garland suggests that on an early visit he was kept "*standing* for an hour" in the office "*pen for culprits.*" Then Crane brought him the manuscript of a Civil War story,

and McClure wanted it. But funds were low (there had been a financial panic at just the time when *McClure's Magazine* needed big money); Crane had to be stalled until the magazine could afford to buy a new long work of fiction for serialization. Of course McClure lost *The Red Badge of Courage*, but that is another story. The point here is that during the period of the stall, or just after it had ended, S. S. McClure commissioned Crane to "do" a coal mine.

That June, Crane went to Scranton; with him were his friend Corwin Knapp Linson, a magazine illustrator who was to do the drawings for the piece, and Linson's camera. On Linson's money—McClure's situation was such that he could not afford advances at the time—the two men signed for rooms at the Valley House, then went through the Oxford mine. That evening Crane and Linson met the foreman of the Dunmore mines, James Young, and arranged to tour Dunmore Number Five. After these two visits down into the ground, Crane, according to Linson's *My Stephen Crane* (Syracuse, 1958; Edwin H. Cady, editor), began to write. Two days later he was finished.

The first draft of the article that Crane wrote was intemperate in statement and in style. In his awe and wonder at conditions below the surface of the earth, he violated the dictum he once postulated: "Preaching is fatal to art in literature. I try to give to readers a slice out of life; and if there is any moral or lesson in it, I do not try to point it out. I let the reader find it for himself." But the reader of Crane's draft of the coal mine piece had no need to "find it for himself": "it"—the stunting effects of the labor on the child-laborers, the visitor's sudden understanding of the miners' strikes, the irony of coal-brokers involved in a shaft elevator accident, as well as the contemporary prejudice shared by Crane against the eastern European miners—was unambiguously spelled out for him.

The article did not appear that way when it was published as "In the Depths of a Coal Mine" in *McClure's Magazine* for August, 1894. Linson's conclusion was that "The *McClure's* editors

thought the end of the article much too caustic of 'big business.' Crane had etched a picture of Capital and Labor with a sharp needle and bitten the plate deep in a nitric bath. There was a brief description of the miners, Polack, Hungarian, Irish, and Welsh. To the Celts was given the credit of a prevailing warmhearted cheer and courage, 'men who lived perilous lives in a matter-of-fact manly way, who deserved some measure of warm contentment and peace.' Following this study of the miners came a contrasting excoriation of 'men who make neat livings by fiddling with the market.' Relating the tale of a recent accident which had put a party of coal-brokers visiting the mines in peril of their lives, he concluded: 'I confess to a dark and sinful glee at the description of their pangs; a delight at for once finding coal-brokers associated in hardship and danger with the coal-miner. It seemed to me a partial and obscure vengeance. And yet this is not to say that they were not all completely virtuous and immaculate coal-brokers! If all men who stand uselessly and for their own extraordinary profit between the miner and the consumer were annually doomed to a certain period of danger and darkness in the mines, they might at last comprehend the misery and bitterness of men who toil for existence at these hopelessly grim tasks.'

"But this never saw print. Instead it was made tamelessly innocuous. When Stephen read his article in type, he grunted and tossed it aside. 'The birds didn't want the truth after all. Why the hell did they send me up there then? Do they want the public to think the coal mines gilded ball-rooms with the miners eating ice-cream in boiled shirt-fronts?'"

If the softening of "In the Depths of a Coal Mine" was done by McClure's editorial staff, there are several ironies here. About two years after Crane's death, *McClure's Magazine* began to win the reputation by which it will probably always be best known, as the cradle and the leader of the muckraking movement. "In Bunyan's *Pilgrim's Progress*," Theodore Roosevelt then said, "you may recall the description of the Man with the Muck-Rake, the man who

could look no way but downward, with the muck-rake in his hands; who was offered a celestial crown for his muck-rake, but who would neither look up nor regard the crown he was offered, but continued to rake to himself the filth of the floor.” Though some people pointed out that Roosevelt had misinterpreted and misdirected the passage, the label stuck. Crane’s article was the very early predecessor of those that McClure later ordered Lincoln Steffens and Ray Stannard Baker to rake up.

If McClure’s staff deliberately set out to pander to big business by editing down Crane’s coal mine sketch, there is especial irony in their lack of success. A clipping Crane pasted into the scrapbook now housed in the Columbia University Library’s Special Collections preserves “Down in a Coal Mine,” a version of his article syndicated by McClure and printed in the St. Louis *Republic* on 22 July 1894, a month before the magazine appearance. There are significant differences between this version and that in *McClure’s Magazine*. For instance, the sentences describing the “dull-brown mass” churned at the floor of the tunnels by the feet of men and mules anticipated by more than eight years Roosevelt’s remarks—but this time the barb was directed in almost certain premeditation at the mine owners. Yet none of the differences conceals the thrust of Crane’s vision. In both appearances the “breaker” frames his descent into the Pit, turning from a simple image sketched by the miners’ jargon into a crusher of life and spirit as well as of coal. If the differences between the article Linson saw and the one McClure published were indeed the results of editorial pandering, they were—ironically—the effects of compounded incompetence. In many ways these printings are far more effectively devastating indictments of those who profit from the mines than the draft Linson saw.

But it was, after all, only a first draft. It is probable that Crane revised his article into something like what the St. Louis *Republic* printed; it is even possible that, on seeing the clipping he kept, Crane turned his piece into what the magazine published. The in-

teresting aspect of the entire episode is not the legend of McClure's censorship, nor the probable reality of what happened. Truly fascinating is the fact that the muck Crane raked up was in a large sense his own.

Stephen Crane was the youngest son of the Reverend Jonathan Townley Crane and Mary Helen Peck. Certainly he inherited from his parents a conscience, but from his mother (when she died on 7 December 1891) he inherited as well a share in a large estate which included coal mines in Kingston, Pennsylvania, a short distance from Scranton. In a deed dated 24 January 1893, Stephen sold his interest in the mines to his brother William, just possibly to pay for the private publication of *Maggie: A Girl of the Streets*. Certainly the greatest irony surrounding the composition and publication of the coal mine sketch is the one that Stephen Crane must have fully recognized and consciously directed at himself.



Historic Mobile Preservation Society

OCTAVIA WALTON

by Thomas Sully

Portrait painted when she was age 22, five years after Poe
composed the poem to her in Baltimore.

Miss Octavia's Autograph Album and Edgar Allan Poe

LEWIS LEARY

OCTAVIA WALTON, daughter of the first civilian governor of the Territory of Florida, cherished an autograph album which has now found its way to the collections of the Columbia University Library. Its date is from 1827 to 1832, and it is filled with good things, most of them apparently written by friends and admirers of hers at Pensacola, then an important naval base and the site of the governor's mansion. Octavia at seventeen was in her album celebrated as "the Favorite of the Army, the Favorite of the Navy, the Favorite of every Worthy Citizen—enjoying the Admiration and *the Love of all*." Her album is sprinkled with complimentary verses copied or adapted from Byron, Montgomery, the inevitable Mrs. Hemans, and many another popular favorite. It contains lines signed "Percival," and others signed "Pinkney of Baltimore," which speak either of the presence or the popularity of James Gates Percival and Edward Coote Pinkney among her admiring associates. Other lines are inscribed, if not composed, by a person named Clay, and the tradition which has followed the album to Columbia¹ insists that it was Henry Clay who wrote them. One tantalizing set of verses addressed to Octavia, and copied into the album in her hand, is attributed to E.B.B., who owners of the album have hoped, even presumed, was Elizabeth B. Barrett. Another—eight

¹ Octavia Walton soon thereafter married Dr. Henry S. LeVert, of Mobile, Alabama; years later, in 1916, the album was obtained by Augustus William Dellquest from the administrator of the estate of Colonel C. B. Dyer, who had purchased Château LeVert, near Augusta, Georgia, after Madame LeVert's death. Through the generosity of Mr. Dellquest's son, Augustus Wilfrid Dellquest, the Columbia University Library was able to effect its purchase.

lines to "My Friends at Walton House"—is signed "Moore," and has tempted speculation (in spite of biographical evidence to the contrary) on whether Thomas Moore, from whose "Irish Melodies" the lines are taken, may not again have visited the West Indies during the time of the album, and have crossed over to Pensacola and the bright social group which surrounded Miss Octavia there.

But Miss Octavia did not confine her activities to Pensacola; she visited also in New Orleans, where additional admirers graced the album with new rhapsodic testimonies to her charm and wit and beauty; and in May, 1827, she visited Baltimore, where it seems very likely that an eighteen-year-old runaway boy named Edgar Allan Poe inscribed in her album verses in Miss Octavia's praise. They were not signed by him, and the date attributed to them—"May the 1st, 1827"—is written in Miss Octavia's hand. But, again, the tradition which has followed the album describes these verses as having been written by Poe, and the handwriting in which they appear has in our time been identified by the leading Poe authority, Dr. Thomas Ollive Mabbott, as being that of Poe, and of an early period. The lines are gallant and fashionably flattering, and not without distinguishing felicity:

When wit, and wine, and friends have met
 And laughter crowns the festive hour
 In vain I struggle to forget
 Still does my heart confess thy power
 And fondly turn to thee!

But Octavia do not strive to rob
 My heart, of all that soothes its pain
 The mournful hope that every throb
 Will make it break for thee!

Yet, as Dr. Mabbott has perceptively observed, the verses finally fail, even as examples of their kind. "Several of Poe's poems of compliment," he explains, "are enigmas, in which the first letter of

When wit, and wine, and friends have met
And laughter crowns the festive hour
In vain I struggle to forget
Still does my heart confess thy power
And fondly turn to thee!

But Octavia do not strive to rob
My heart, of all that soothes its pain
The mournful hope that every throb
Will make it break for thee!

May 16th 1827-

POE'S POEM TO OCTAVIA

Shown above is the page in her autograph album on which
he inscribed the poem.

the first line, the second letter of the second line, and so forth, spell the lady's name." Applying this system, we find in this poem WNVLOTTNI, instead of WAVLOCTNI, which would be necessary if it were to contain all the letters, some used more than once, necessary to spell Octavia Walton. "It seems possible," continues Dr. Mabbott, "that Poe wrote hastily or revised unthinkingly from a draft. The addition of 'And,' which makes for better meter, but is not necessary to the sense of the second line, would account for the misplaced letter there;" and he reports Augustus Wilfrid Dellquest as supposing "that a comma, which if counted might correct the sixth line, may be present."² Neither the photostatic copy examined by Dr. Mabbott nor the original now in the Columbia University Library reveals such a comma.

Whatever their flaws, however, as anagram or as poetry, these lines are important for what they suggest of Poe and his activities at the time they were written. Little is known of where he was or what he did during the five months between his leaving the Uni-

² The poem appears, entitled "[To Octavia]," in Edgar Allan Poe, *Tamerlane and Other Poems*, reproduced from the edition of 1827 with an Introduction by Thomas Ollive Mabbott (New York: Columbia University Press for the Facsimile Text Society, 1941), p. xiv. Dr. Mabbott has said that he will also include it in his forthcoming definitive edition of the poems of Edgar Allan Poe.

Another page of Miss Octavia's album contained other verses in Poe's hand: The following lines are from Voltaire's story styled "the Princess of Babylon:"

"L'arc de Nimrod est celui de la guerre;
L'arc de l'amour est celui du bonheur:
Vous le portez. Par vous ce dieu vainqueur,
Est devenu le maître de la terre.

Trois vois puissants, trois vives aujourd'hui,
Osent prétendre à l'honneur de vous plaire,
Je ne sais pas qui votre cœur préfère,
Mais l'univers sera jaloux de lui."

Dr. Mabbott, who reprints these verses also in his edition of *Tamerlane and Other Poems*, pp. xivn-xvn, calls attention to Poe's failure to accent "maître" in line 4, and suggests that the conceit contained in the transcribed verses "may have been the source of Poe's lines about the envy of the angels in 'Tamerlane' and in 'Annabel Lee.' The verses," he reminds us, "are from Chapter I of Voltaire's *Princesse de Babylone*."

versity of Virginia late in December, 1826, and his enlistment in Boston as Edgar A. Perry in the United States Army late in May, 1827. They were unhappy, footloose months, for Poe had left the University in disgrace, heavily ("irretrievably," he said) in debt, to an amount which presently available evidence suggests somewhat exceeded \$2,000. What may have seemed even worse to an unhappy seventeen-year-old was that the girl across the street, whom he had once imagined he might someday marry, now, at her father's insistence, let him know that she was not for him, nor ever could be. During most of that winter the boy lived with his foster parents, the John Allans, in their fine Richmond home, or hid out at their country place in Goochland County, "to avoid," says Hervey Allen, "the painful scenes in the big city house, and the trials of seeing his friends depart for the University, leaving him behind," and to "escape those who were hounding him for his debts, for he was now pursued by warrants."³

Poe blamed his foster father for troubles which now beset him: neither had ever been really sympathetic to the other. It was probably on March 19, 1827, that he wrote John Allan: "You have . . . ordered me to quit your house, and are continually upbraiding me with eating the bread of idleness, when you yourself were the only person to remedy the evil by putting me into some business—You take delight in exposing me before those whom you think likely to advance my interest in this world." He asked Allan to send his trunk, his clothes and books, to a local tavern where he might pick them up, and just a little money also, enough to allow him to leave Richmond and carry him over until he could find employment somewhere else. The next day he wrote again, in desperation: "I am in greatest necessity, not having tasted food since yesterday morning. I have no where to sleep at night, but roam about the streets—I am nearly exhausted." Again he pled for money, for "the expense of my passage to Boston (\$12) and a

³ *Israfel: The Life and Times of Edgar Allan Poe* (New York: George H. Doran Company, 1927), I, 188.

little to support me there until I shall be enabled to engage in some business. I sail on Saturday.”⁴

Most of Poe’s biographers have assumed that he did then go to Boston, that he sailed from Richmond when he said he would, on Saturday, March 24, 1827; yet newspapers of that day do not reveal any ship which then left Richmond for Boston.⁵ Poe himself is not helpful in revealing his whereabouts during this period—he later invented or encouraged romantic tall tales about experiences in London, about joining the Greek Revolution, and about adventures in Russia, all patently impossible within the time involved. Hervey Allen suggests that he may have worked his way to Boston as a seaman on a coal-ship; he is certain that, wherever Poe went at this time, he went incognito, hiding from creditors under the pseudonym of Henri Le Rennét.⁶ But there is finally, only the most nebulous evidence, principally that of his own perhaps devious statement that he was going there, that he went to Boston at this time, or that he was in Boston for any length of time before May 26 when he enlisted there in the United States Army.

Nor do the verses written in Miss Octavia’s album prove conclusively that Poe was in Baltimore on May 1, 1827. Miss Octavia may have misdated the lines; she may have travelled at that time herself, from Baltimore to Norfolk or Richmond, or even beyond, for her movements are hardly less difficult to trace than are Poe’s. But these verses do present a challenge to scholars, to prove or disprove Mr. Mabbott’s conclusion that—considering that Edgar Allan Poe was at this time in flight from Richmond, a lonely orphan boy, turned eighteen only two months before, that his world was breaking to pieces around him, that he was barred from his University, rejected by his sweetheart, ejected from a comfortable foster home, hounded by creditors—that considering all these, “a

⁴ John Ward Ostrom, ed., *The Letters of Edgar Allan Poe* (New York: Gordian Press, 1966), I, 8–9.

⁵ Arthur Hobson Quinn, *Edgar Allan Poe: A Critical Biography* (New York: Appleton-Century-Crofts, 1941), pp. 116–19.

⁶ *Israfel*, I, 198.

most natural thing for Poe to do, under the circumstances, would have been to visit his relatives, his brother William Henry Leonard



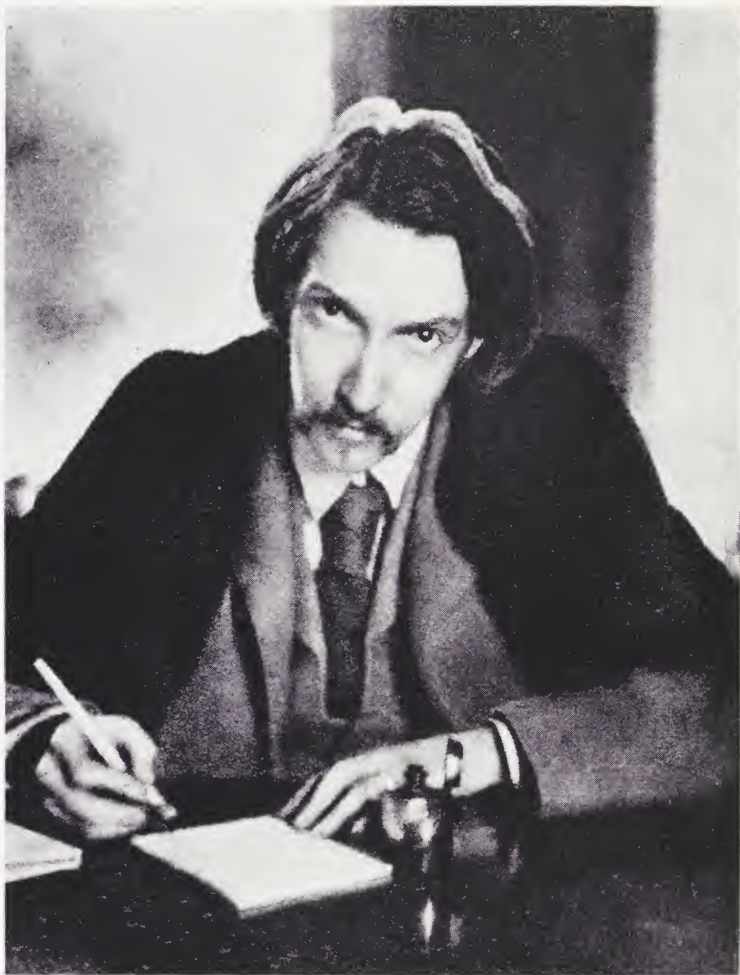
EDGAR ALLAN POE
Earliest known portrait

Poe especially, in Baltimore.”⁷ Perhaps the Clemms were also there, who provided comfort, warmth, and love. They were all the kin he knew, and he needed now any soothing which kinship could supply. It seems natural indeed that he should turn to them.

If further investigation can prove the evidence suggested in these verses to be true, then it can be assumed that it was in Baltimore, not Boston, where

Poe put final touches to the manuscript of that remarkable first volume of poems which was to be published during the summer of 1827, that he then took the manuscript with him when he did go north to Boston, sometime perhaps in early May, and that, having placed *Tamerlane and Other Poems* safely in the printer's hands, to be published anonymously as “By a Bostonian,” he could then disappear again, and again pseudonymously, as Private Edgar Allan Perry.

⁷ *Tamerlane and Other Poems*, p. xii.



ROBERT LOUIS STEVENSON

Photograph made at age 35, three years after writing "A Mock Trial"

A Literary Joke By R. L. S.

Interpretation and Commentary

LOUIS L. CORNELL

IT IS NOW nearly three quarters of a century since Robert Louis Stevenson died in Samoa—time enough, one would think, for the world to make up its mind about a writer's worth. But Stevenson's reputation, so exalted for a while and then so savagely debunked, has come to an uneasy rest in one of literature's anterooms. Everyone knows about Stevenson: the heroic invalid, the author of *Treasure Island*, the mannered stylist of a handful of essays that used, long ago, to be imposed upon college freshmen as models of fine writing. Bracketed with Louisa May Alcott, A. A. Milne, Conan Doyle, Lewis Carroll, R. L. S. has been relegated to the classics that no one need take seriously: he has been exalted—and reduced—to the status of a great writer for children.

And yet Stevenson has never lacked readers who refused to accept this valuation of his work. Thirty years ago Edwin Muir could write, "Stevenson has simply fallen out of the procession. He is still read by the vulgar, but he has joined that band of writers on whom, by tacit consent, the serious critics have nothing to say." But Muir had something to say; and he was not the last: the years since the Second World War have given us David Daiches's critical study, excellent editions of the poems and letters by Janet Adam Smith and others, and, best of all, J. C. Furnas's splendid biography to lay the ghosts of old imaginary scandals. More to the point, as the sentimentalized image of the sweet suffering nursery poet fades, new generations of readers succumb to the dark power of *Ballantrae* and *Weir of Hermiston*, or find that *Treasure Island*'s surf rings in their ears long after the children have gone up to bed. Without question there is a Stevenson who wrote for adults, a

gifted moralist, a master of prose, above all a literary personality whose power to engage us has survived three quarters of a century of fluctuation on the critical stock market.

Collectors, of course, ride above the vicissitudes of an author's critical reputation; they buy whom they please, and Stevenson has continued to please them. Chance has played a part. When Stevenson died, he was in the midst of a number of projects and left his heirs trunks of manuscripts that they had little choice but to sell. He was both a preserver and a reviser of his own unfinished works: these, along with letters that no recipient would have dreamed of destroying, give us an immense store of holograph manuscripts, many of which remain unpublished. One such manuscript—thanks to the generosity of the late Solton Engel and his wife Julia—has recently become the property of the Columbia University Library.

Four pages in Stevenson's difficult handwriting set forth the report of an imaginary trial as it might have appeared in the *Daily Telegraph* for July 12, 1881. The defendant is a Mr. Cornish; Stevenson appears *in propria persona* as a witness under cross-examination. The Attorney General is aggressive, ironic; the witness, reticent and obviously ill at ease, makes ever more damaging admissions about his friend Cornish, until we realize that we are being made party to an elaborate literary joke at Cornish's expense.

Stevenson had studied law as a young man; though he did so only to please his father and never undertook serious practice as a lawyer, he evidently relished the machinery of the courtroom. A preposterous mock trial in one of his letters to Charles Baxter leads me to suspect that this form was a favorite mode of jocularity with him. Here, however, the basis of the joke is a trifle obscure. The scene of the crime is Davos, the Swiss health resort where Stevenson spent the winter of 1880-1881. The reluctant witness is led to reconstruct the events of "the —th March, 1881," when he entered the quarters of the hapless Cornish to find him in "a state of filth . . . unmitigated filth." The room is described: it too

was filthy, but not so much so as the prisoner: "He was positively black."

The Attorney General tries to elicit Stevenson's opinions as to the reason for Cornish's state. "I do not know it," the witness stoutly maintains. "But you know what is alleged? You know why the prisoner is in the dock and you here in the witness box?" "I do," Stevenson replies in a whisper—then faints, and the manuscript ends.

Without belaboring this *jeu d'esprit*, it is possible to provide a few clues to its meaning. Evidently there was a Cornish family at Davos in 1880–1881, for the Beinecke Collection contains a manuscript poem dated 1881 that is a birthday greeting to a Miss Cornish. With a real Cornish in question, the presumption is very strong that the mock trial was a private joke, never intended for publication. But here the trail seems to end: I have not been able to find a Cornish in any of the numerous general biographies of R. L. S., or in the collections of his letters. Nevertheless, I believe that we can plausibly reconstruct the circumstances: the tuberculosis sanatorium, with its enforced companionship; gossip and practical jokes to relieve the pervasive boredom; an occasion on which the real Cornish got begrimed; the standing joke at his expense; the elaborate mock trial report, given to Cornish and kept by him until Stevenson's growing reputation made it an object of value.

One thing remains—the hint of unpleasantness, of coarseness, perhaps even of malice that the joke faintly suggests. This—if it exists at all outside my imagination—is to be attributed, I believe, to Davos. Stevenson's highly developed sensitivity to places reacted strongly against the Swiss resort. He found it hard to work there, his biographer Furnas tells us; he himself, in four short periodical essays, describes the monotonous round of activities, the absence of color and form, the subtle undermining of intellect brought on by altitude. He speaks of the curious intoxication of life in the high Alps, "this baseless ardour, this stimulation of the brain, this sterile joyousness of spirits. . . ." His readers, he sug-



THE AUTHOR'S SWISS CHALET IN 1881-1882

During the winter in this house in Davos-Platz,
Stevenson completed *Treasure Island*.

gests, will have noticed "A certain sort of laboured pleasantry," a tendency toward exaggeration, toward strained jocosity. From the writer's pen "there pours . . . a world of blatant, hustling polysyllables, and talk so high as, in the old joke, to be positively offensive in hot weather."

This last is revealing: for the joke against Cornish, here at sea level, touches the boundaries of good taste. Stevenson could be superbly coarse in his private correspondence without compromising a modern reader's sympathy, and he was, when he wanted to be, a master of invective. But I wonder whether, if he ever thought about it afterwards, he was altogether pleased with himself at having jested, in writing, with a chance acquaintance amidst the thin cold air of Davos-Platz.

A Mock Trial

ROBERT LOUIS STEVENSON

"FROM THE DAILY TELEGRAPH OF 12TH JULY, 1881"

The Attorney General: Your name is Stevenson?

Witness: Robert Louis Stevenson, Man of letters.

Q. Your age.

A. You may put it down at ninety.

Q. You have written, I see, works of travel, and thus of observation?

A. I have.

Q. In short, it is by your nicety of observation, by the use you make of your eyes in looking and of your mind in drawing inferences, that you support yourself?

A. That I try to support myself.

Q. Very well. We shall remember that admission, Mr. Stevenson. Gentlemen of the jury, I hope you have observed, Mr. Stevenson's admission. And now, sir, look at the prisoner at the bar? You do not see him, I believe, for the first time?

A. I had the pleasure of making Mr. Cornish's acquaintance at Davos.

Q. You do not look at him, Mr. Stevenson. For what reason?

A. I had conceived a respect for Mr. Cornish's character, and it is naturally painful—it could not fail to be painful—to see him in so unfortunate a situation.

Q. Let me help you out. You mean that you had conceived a respect for the prisoner at the bar, and that it is naturally painful to you, as I am sure we shall all admit it must be—to damage his defence by compromising admissions.

A. (*sharply*) I mean simply and precisely what I said.

Q. You say you had conceived a respect for him. A great respect?

A. A respect.

- Q. Ah! a small respect (*to the Jury*) A very small respect (*laughter in court*). Now, has anything occurred in your intimacy to shake that respectful opinion which you say you had conceived?
- A. I had rather not answer that question.
- Q. And I am perfectly satisfied with that answer. You remember the morning of the -th of March, 1881.
- A. (*with emotion*) I do.
- Q. I will not allow you, sir, to exchange glances with the prisoner. You entered the prisoner's room on that morning?
- A. On that *day*.
- Q. Not in the morning? I had thought the prisoner was still in bed?
- A. He was; but it could not, in strictness, be considered a morning hour.
- Q. Do you remember the hour?
- A. I do not.
- Q. It would be about what? about ten?
- A. Later than that I should say.
- Q. About twelve?
- A. It might have been.
- Q. Might it have been about two?
- A. It might.
- Q. There would have been nothing strange in that?
- A. No.
- Q. In short the prisoner's habits were irregular?
- A. I should find the expression too harsh; but I cannot regard Mr. Cornish as an an early riser.
- Q. Well, you entered his room, finding him still abed. Now, did anything strike you on entering that room?
- A. Not immediately upon entering.

Q. Well, well! Do not fence if you please. Something at least struck you?

A. It did.

Q. How? Come now, do not hesitate, Mr. Stevenson. How did it strike you?

A. Painfully. (*Sensation in Court*).

Q. What was it that impressed you so painfully?

A. It was the state of Mr. Cornish.

Q. Describe that state.

A. It was indescribable; words would fail me.

Q. Gentlemen of the Jury, you will remember it is this witnesses [sic] business to describe; and you will observe that he confesses with a frankness that does him honour and is, I must say, a pleasing exception to his habitual reticence—confesses that words would positively fail him to describe the state of the prisoner at the bar. Now, Mr. Stevenson, was that state a state of filth?

A. I am afraid so.

Q. Now, be careful. *Was* it a state of filth?

A. It was.

Q. Of Unmitigated filth.

A. I am afraid I must allow the expression to be justified.

Q. What did you think?

A. I did not know what to think.

Q. Now, Mr. Stevenson, I will not take that answer from a professional author. What did you think?

A. I thought I had better go away.

Q. Why?

A. Well, for several—reasons.

Q. Did you conceive your presence in such a scene to be indelicate?

A. I did.

Q. You saw with natural horror, that you had surprised the prisoner's debasing secret; and with natural delicacy, you regretted your entrance?

A. I would not use these words.

Q. Was that your *thought*, Mr. Stevenson?

A. It was something like it.

Q. Ah! And now, what was the demeanor of the prisoner?

A. Composed.

Q. He offered no explanation?

A. I should have judged from his manner that he considered no explanation necessary.

Q. And what did you gather from that?

A. I had rather not say.

Q. Did you gather that this was the prisoner's usual condition of a morning?

(The witness was silent).

Q. I must press the question. Did you or did you not.

A. I was tempted to think so.

Q. Believe me your fencings and reticences can only harm the prisoner, while they gravely prejudice all honest hearers against yourself.

(The prisoner appealed to the Judge if this was allowable.)

The Judge: Mr. Stevenson, you must be more open in your answers.

The Attorney General (resuming): What was the state of the room? Was it likewise filthy?

A. Yes, but not so much so.

Q. The prisoner himself was the center of filth?

A. The bed also, was in a state of great uncleanness.

Q. Yes, but the prisoner was the blackest.

A. Yes, he was positively black *(with conviction)*.

Q. Now, did you consider the prisoner as the origin of this filth?

A. I had no alternative.

Q. Was there any apparatus by which he could have got himself and his apartment so shockingly begrimed?

A. I could see none.

Q. How then did you account for what you saw?

A. I could not account for it.

Q. In no way.

A. In none—At least . . .

Q. Ah! now we have it? At least, what?

A. Well, there was a large cylindrical stove, such as are common in Switzerland, in one corner of the room; and it did occur to me he might, by some mistake, have got inside it. But then there was no door; and besides. . .

Q. Well? besides? go on?

A. The stove was white.

Q. The only white thing in the room, I daresay?

A. I suppose it would be.

Q. So that you gave up that theory?

A. I did.

Q. Now, what could have accounted for the prisoner's state?

A. I could not think. If he had followed the business of a coal-heaver for, a week perhaps, say ten days, he might have got into such a pickle. . . . I do not know he might.

Q. Yes, but you saw him everyday?

A. I did.

Q. And therefore you knew he had done no such thing?

A. Yes.

Q. Then why prevaricate with the court? When did you suspect the true reason?

A. I do not know the reason.

Q. You refuse to state it?

A. I do not know it.

Q. But you know what is alleged? You know why the prisoner is in the dock and you here in the witness box?

A. *(in a faint voice)* I do.

Q. And you knew it to be the true explanation, the only explanation possible, of the extraordinary scene you witnessed?

Mr. Stevenson here fainted.



Stevenson
as barrister

Our Growing Collections

KENNETH A. LOHF

Gifts

Berol gift. Mr. and Mrs. Alfred C. Berol have made significant additions to the Arthur Rackham Collection which they established at the Libraries in 1956. Added recently were six fine sketches in various media: a watercolor sketch, dated March 17, 1891, and docketed "Serjt. Bouncer" on the mat; an ink and wash sketch, signed, entitled "A Milk Cart," which was published in the *Pall Mall Gazette* on July 16, 1891; an ink sketch signed and dated 1889, depicting a view from the cliff of Cadgwith in Cornwall; an ink and wash sketch, signed and dated 1889, showing Arthur Freeman in a donkey-cart and Rackham closing the gate behind, drawn in Cornwall; a highly-finished ink sketch, signed, showing a construction scene with a wharf in the background and figures and a horse in the foreground; and a water-color, dated October 1905 by Rackham on the verso, of the Ponte Vecchio in Florence at sunrise. Several of these drawings were displayed in the Rackham Centenary Exhibition held at Columbia during the winter.

Also included in the gift is an exceptional letter from Henry Laurens to Patrick Henry, dated York Town, May 5, 1778. Written by Laurens when he was President of the Continental Congress, the letter calls Henry's attention to two Acts of Congress: one relates to militia exemptions for persons making military stores; and the other is concerned with protecting the western frontiers. Accompanying the letter are steel engravings of each man.

Carlson gift. Mr. and Mrs. Randolph E. Carlson have presented a large collection of manuscripts and correspondence of the poet

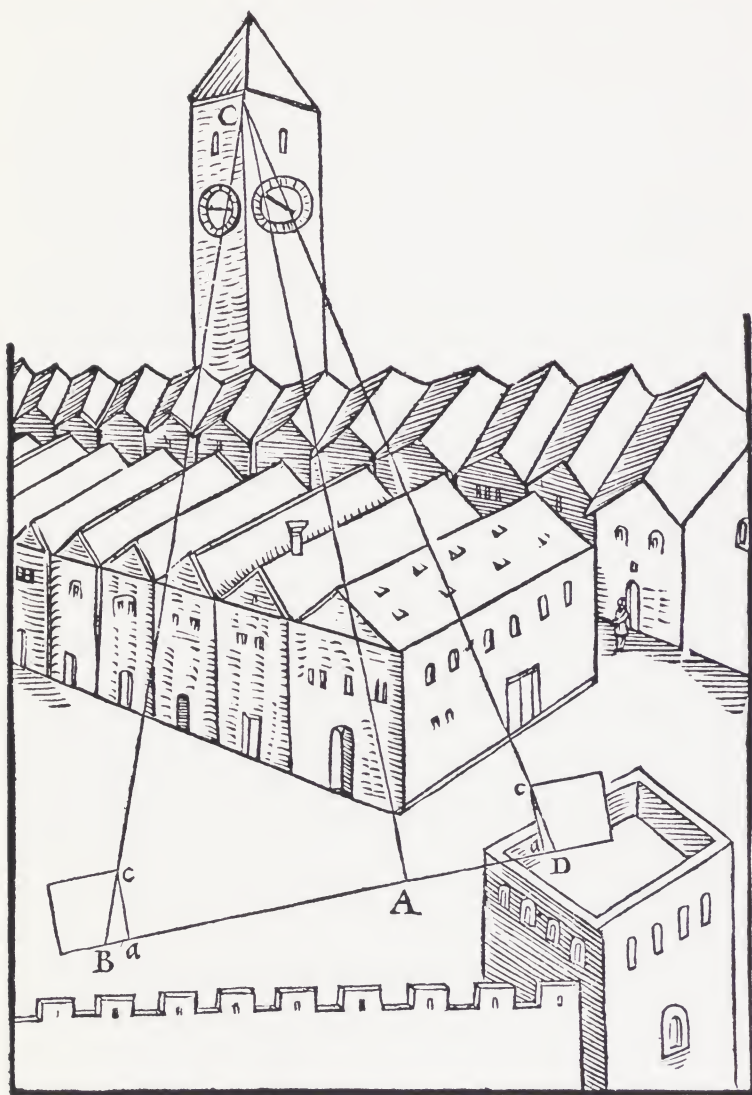
Rosemary Thomas. Numbering more than fifteen hundred items, the collection contains notes, drafts, and typescripts of her poems, as well as a file of letters relating to the publication of a volume of posthumous poems, which includes correspondence from Mark Van Doren, Gladys Ely, Louise Slipper, and Mr. Carlson.

Franken gift. Miss Rose Franken has made additions to the collection of her papers which she has established in the Libraries. Included in the recent gift are the following: original typed draft of her play "The Wing," with extensive holograph corrections, additions, and cancellations; a series of twelve framed photographs and posters relating to various of her plays; the sound film of George Burns's introduction to the "pilot" film of the "Claudia" series; the full-length sound films of "Claudia" and "Claudia and David"; and the printed edition of *The Complete Book of Claudia*, London, 1967.

Hayes gift. Mrs. Carlton J. H. Hayes has added eleven useful volumes to our collections, among which is a handsome edition of Jean de La Fontaine's *Oeuvres Diverses*, Paris, 1744, in four volumes, bound in contemporary tree-calf.

Knickerbocker gift. Professor William S. Knickerbocker (A.B., 1917; A.M., 1918; Ph.D., 1925) has added a group of seven letters to the collection of his papers, including letters from Merrill Moore, Warren Austin, Oscar Cargill, and Kenneth Burke.

Kraus gift. It is always gratifying to report the acquisition of a mathematical work by an author not represented in our Smith and Plimpton Collections. Mr. H. P. Kraus has recently presented such a volume: Christoph Puehler, *Ein kurtze und gründliche anlaytung zu dem rechten verstand Geometriae*, Dillingen, Sebald Mayer, 1563. This exceedingly rare compendium of practical geometry describes various surveying operations which are illustrated with numerous fine woodcuts and diagrams in the text. The author came from Hungary, and in his youth had studied mathematics



A woodcut illustration from Christoph Puchler's book
on practical geometry (1563). (Kraus gift)

in Vienna with Petrus Apianus. Before publication, he sent this book to Philipp Apianus, the son of Petrus, for his approval. It is apparently the only published work by the author. Our copy is bound in the contemporary, and probably the original, blind-panelled calf with roll-stamp border. Above the figure of Christ at the top of the border is a medallion with the letters BW, the monogram of Balthasar Wernher, who was active as a bookbinder in Lauingen between 1563 and 1575.

Lamprecht gift. Dr. Sterling P. Lamprecht (Ph.D., 1918) has presented nine letters written to him by John Dewey, dating from 1923 to 1940. In this fine series of letters Dewey clarifies his ideas and discusses philosophical matters that arose from Dr. Lamprecht's criticism of Dewey's theories as expressed in the latter's articles and their personal discussions. Dr. Lamprecht has also presented a three-page handwritten letter from Professor Frederick J. E. Woodbridge, dated July 24, 1939, in which Professor Woodbridge defines his understanding of "naturalism" in philosophy.

Lockwood gift. Mr. Lee Lockwood has established a collection of his papers in the Libraries. Included in the initial gift are the notes, manuscript, and proofs for his book *Castro's Cuba, Cuba's Fidel*, published by Macmillan in 1967, as well as ten reels of magnetic tape containing approximately twenty-five hours of Mr. Lockwood's interviews with Prime Minister Castro. The collection also contains an edited typescript of the interview, with corrections by Castro in his handwriting, and signed and dated, May 19, 1966, by Castro on the final page.

Macy gift. Mrs. George Macy has added the 1967 publications of the Limited Editions Club to the "George Macy Memorial Collection" which she has established here at Columbia in honor of her late husband (Class of 1921). While all of the volumes are distinguished by the Club's usual high standards of book design, the following two are especially handsome exemplars: Giorgio Vasari's

LOCKWOOD. -- In his private life too?

CASTRO. -- Academic and civil. But a boy doesn't have to be necessarily a Marxist-Leninist in order to study at the university. For example, a Catholic boy can enroll, a Protestant boy can enroll.

LOCKWOOD. -- Can he be neutral to the Revolution and still be accepted?

CASTRO. -- ~~It doesn't matter whether he is neutral toward the Revolution.~~ It is enough if he is an honorable individual who is willing to study in order to live and work in the country, and who embodies the necessary requirements of capability and motivation. *You must not forget that in a revolution there are no neutrals.*

LOCKWOOD. -- To what extent does the curriculum in Cuban schools include political indoctrination?

CASTRO. -- What you call political indoctrination would perhaps be more correctly called social education, because as a matter of fact, those children are being educated to live in a Communist society. From an early age they must be discouraged from every egotistical feeling in the enjoyment of material things, such as the sense of individual property, and be encouraged toward

TYPESCRIPT FROM AN INTERVIEW WITH CASTRO

At the request of Castro, the interviewer Lee Lockwood deleted the first sentence of a statement (above) and replaced it with "You must not forget that in a revolution there are hardly any neutrals."

analysis of the Revolution. For instance, they are offered access to books on political questions.

LOCKWOOD. -- What kind of books?

CASTRO. -- Different kinds. Some historical works. Of course, we give them books on Marxism, but also books by authors who are not Marxists and who write on different questions of political or human interest.

We admit that we do not offer them detective novels or cowboy stories, or stories about Tarzan. But good books, in general. It would be senseless to offer them books that weren't of good quality. A simple book of propaganda has no effect on anybody.

Castro

May 14 1966

FINAL TYPESCRIPT PAGE OF THE INTERVIEWS

Castro signed this page. (Lockwood gift)

Lives of the Most Eminent Painters, in two volumes, edited by Marilyn Aronberg Lavin, illustrated with full-color reproductions of the works of thirty-two of the great painters in this edition, and designed by Giovanni Mardersteig and printed by him at the Stamperia Valdonega in Verona, Italy; and an edition of *Three Plays* by Euripides, "Medea," "Hippolytus," and "The Bacchae," translated by Philip Vellacott, most effectively illustrated with sixteen full-page monochrome wash drawings by the English artist Michael Ayrton, and printed at The Curwen Press in London.

Metzdorf gift. Dr. Robert Metzdorf has presented a fine group of thirty-six first and noteworthy editions of works by English authors, including Stevenson, Galsworthy, Kipling, and Elizabeth and Robert Browning. The collection contains two copies in variant bindings of Christina Rossetti's *Speaking Likenesses*, illustrated by Arthur Hughes and published in London in 1874.

Parsons gift. Professor Coleman O. Parsons (A.B., 1928) continues his benefactions by adding three titles heretofore not represented in our collections: the first edition of Richard Baxter's *The Certainty of the Worlds of Spirits*, London, 1691; Robert Orde Fenwick's *The Goblin Groom; A Tale of Dunse*, Edinburgh, 1809, which is in part a burlesque of Sir Walter Scott's *The Lay of the Last Minstrel*; and the first edition of Sir Thomas Dick Lauder's *Highland Rambles, and Long Legends to Shorten the Way*, two volumes, Edinburgh, 1837.

Rogers gift. Professor Lindsay Rogers has presented a most valuable collection of early works relating to public law and government. Included are the following six editions of the works of the English political philosopher Jeremy Bentham: *The Book of Fallacies*, London, 1824; *A Fragment on Government*, London, 1776; *Panopticon; or, The Inspection-House*, London, 1791; *Plan of Parliamentary Reform*, London, 1817; *Plan of Parliamentary Reform, in the form of a Catechism*, London, 1818; and *Traité de Législation Civile et Pénale*, Paris, 1802.

Saffron gift. On the occasion of the opening of Columbia's medical school on November 2, 1767, Dr. Samuel Clossy, a member of the school's first medical faculty, delivered a lecture on the uses of anatomy. On November 2, 1967, at 4 p.m., just two hundred years to the hour after Dr. Clossy delivered this lecture, Dr. Morris H. Saffron (A.B., 1925; A.M., 1949) presented to President Grayson Kirk the original holograph manuscript of the lecture for inclusion in the Columbiana collection of manuscripts and memorabilia relating to the history of the University.

Sato gift. On the occasion of the University Convocation held in the Faculty Room, Low Memorial Library, on November 17, honoring His Excellency Eisaku Sato, Prime Minister of Japan, upon whom was conferred the honorary degree of Doctor of Laws, the Prime Minister presented to the Japanese Collection of the East Asian Library some 450 reels of microfilm as a token of his high regard for the University as a whole and in support of the fine efforts and results in the field of Japanese studies in particular.

The gift is comprised of two titles, both of which are indispensable sources for the study of Modern Japan. The first of these is *Kampō*, known in English as the Official Gazette, which contains the complete record of the Japanese Diet and, therefore, is comparable to the *Congressional Record* of this country. The present gift in 310 reels covers the period from the inception of the Japanese Diet in 1885 through 1926.

The second title is *Kinsei hōsei shiryōshū*, or Collection of Historical Materials on the Laws of the Edo (1600-1868) Period, and is in 138 reels. The materials, which in their original format comprise 973 volumes, have never been printed and because of their intricate and voluminous proportions, are unlikely ever to be printed. Included are the original manuscripts of statutes, proclamations, instructions, and precedent establishing judicial decisions, fully documenting all aspects of the legal system. Materials on the legal system and laws of this period have survived in vast quan-

titles but scholars have long been severely handicapped by the incompleteness, lack of organization, and confusing textual variations. Outstanding Japanese scholars have made some of these materials available through painstaking compilations, but the intense labor required of the individual scholar in locating, piecing together, and evaluating enough materials to permit responsible work has held back studies in this important field. The present microfilm edition is arranged systematically for easy reference and is a unique primary source for the comprehension of Tokugawa law and Japanese feudalism.

Scheinfeld gift. The social scientist and author Anram Scheinfeld has presented the manuscripts, proofs, and printed editions of his books including *You and Heredity*, *The New You and Heredity*, *Postscript to Wendy*, *Why You are You*, and *Women and Men*. The collection also contains fifty sketches and mock-ups for illustrations in the books on heredity.

Schneider gift. In the February 1967 issue of the *Columns* we noted the gift by Mr. Isidor Schneider of a collection of his literary papers. Mr. Schneider has now added a further group of his manuscripts comprising drafts and typescripts of his published novels, *The Judas Tree* and *From the Kingdom of Necessity*. There are also manuscripts of poems, short stories, and essays, as well as printed reviews and articles concerning Mr. Schneider's writings.

Tindall gift. Professor William York Tindall (A.B., 1925; A.M., 1926) has made further additions to the collection of his papers. He has recently presented the notes, correspondence, drafts, and typescripts of his writings on D. H. Lawrence, including his study, *D. H. Lawrence and Susan His Cow*, and his landmark survey of twentieth-century English literature, *Forces in Modern British Literature*.

Trautman gift. Knowing of our desire to complete our collection of Mosher Press imprints, Professor Ray L. Trautman (B.S., 1940) has added four titles hitherto lacking from our file. These include two editions of works by W. E. Henley printed on Japan vellum, *Echoes of Life and Death*, 1908, and *London Voluntaries and Other Poems*, 1910.

Van Doren gift. Professor Mark Van Doren (Ph.D., 1921) continues to make valuable additions to the collection of his papers. His current gift includes the manuscript of his *The Happy Critic*, as well as his correspondence with Allen Ginsberg, Mortimer J. Adler, and the publishing house of William Sloane Associates. Several of the letters from Ginsberg contain typescripts of his poems, and in one of the letters is enclosed a pre-print copy of *Howl*, the poet's most widely read work.

Recent Notable Purchases

Manuscripts. A fifteenth-century manuscript, written in Italy, "Miscellanea Britannico-Scottica," has been acquired by means of general funds. It contains essays relating to logic, physics, and other aspects of Renaissance philosophy, and includes writings by the English philosophers, Ralph Strode, Robert Grosseteste, and William Heytesbury.

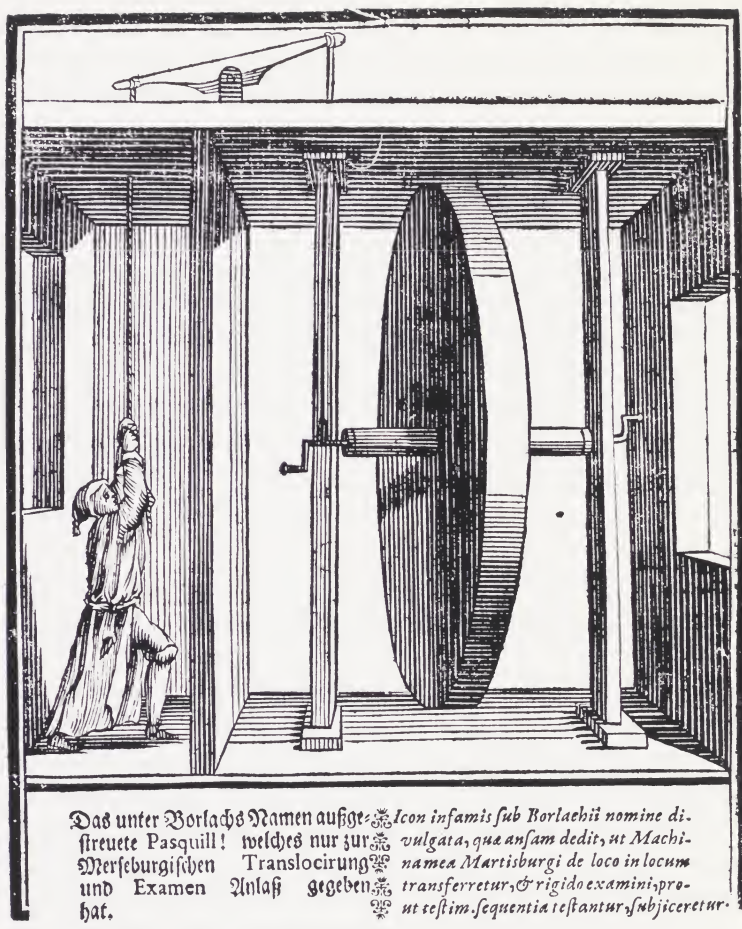
We have always been proud of our small, but distinguished Edgar Allan Poe Collection, which includes Poe's holograph manuscript of "Annabel Lee." Recently added to the Collection is the album of Octavia Walton, later Madame Octavia Walton LeVert, in which Poe on May 1, 1827, wrote a nine-line poem known to Poe scholars as "To Octavia." Her grandfather, George Walton, was a signer of the Declaration of Independence, and her father was the first civilian governor of the Territory of Florida. The album was kept by her at the Governor's mansion in Pensacola,

and, when she visited Baltimore in 1827, she took her album with her and asked Poe to write something in it. The album and the poem are the subject of an article by Professor Lewis Leary appearing elsewhere in this issue.

The world première of Tennessee Williams's *The Milk Train Doesn't Stop Here Anymore* took place at Spoleto, Italy, on July 12, 1962. Dissatisfied with the play Williams prepared a new version which opened in New York on January 2, 1964, with Tallulah Bankhead in the starring role. We have now acquired one of the series of drafts which the playwright prepared for this revised version. The collection comprises two mimeographed scripts and numerous typescript drafts of the six scenes, all of which bear autograph corrections and notations by the author. Also included is Williams's rough pen-and-ink sketch of the stage setting for the play.

Individual printed items. Acquired for the Smith Collection is a copy of a rare work by Johann Ernst Elias Bessler, *Triumphans Perpetuum Mobile Orffyreanum omnibus summis Orbis Universi Principibus, Magistratibus et Statibus debita sum Submissione venale Propositum*, privately printed in the Castle of Weissenstein near Cassel in October 1719. Published under the pseudonym "Orffyreus," the volume is concerned with "Orffyreus's Wheel," one of the unsolved mysteries in the history of science, and the only experiment on record which professes to have solved the problem of perpetual motion which has never yet been either explained or exposed as an imposture, either by its contemporary critics or by later research. This book, which Bessler had printed in 1719 to offer his invention for sale, contains elaborate descriptions and many illustrations of his invention without, however, revealing the secret on which the whole matter depends.

Of several works added to our collection on the history of science, two may be singled out for separate mention because of their handsome illustrations. Iacopo Giovanni Marinoni's *De re ichno-*



SLANDEROUS PICTURE EXPOSING "PERPETUAL MOTION" MACHINE

Johann E. E. Bessler (Orffyreus, *pseud.*) was one of the many inventors down the centuries who claimed to have created perpetual motion devices. In his *Triumphans Perpetuum Mobile* . . . he reprinted a picture (above) which he said his rival, J. G. Borlach of Dresden, had published to "expose" how one of his (Bessler's) wheels was kept in motion. In this book, Bessler tries to discredit Borlach by calling him a "lazy miller."

In 1715 Bessler left Merseburg, the site of his third wheel, to enter the service of Prince Charles; in the latter's castle at Weissenstein, he constructed his fourth, last, and largest wheel (12 feet in diameter and 14 inches thick).

graphica, cujus hodierna praxis exponitur, et propriis exemplis pluribus illustratur, published by Leopold Kaliwoda in Vienna in 1751, is a splendidly illustrated work on measuring, surveying, and map-making done with the help of the Tavoletta Pretoriana. Isaak de Caus's *New and Rare Inventions of Water-Works Shewing the Easiest waies to Raise Water higher than the Spring*, published by Joseph Moxon in London in 1659, describes hydraulic machines chiefly based on the theorems of the author's father Salomon de Caus. One of the most notable machines is the "engine which shall move by itself," a system of perpetual motion, which is worked by the expansion of air heated by the sun, and it may therefore be considered an early fore-runner of the steam engine. The volume contains twenty-six full-page plates and woodcuts.

We have added five incunabula to the Lodge Collection: Herodianus, *Historia de imperio post Marcum*, Rome, 1493, which is bound with Cassius Dio, *Vitae Nervae et Traiani imperatorum*, Rome, 1493; Isocrates, *Oratio de laudibus Helenae*, Venice, 1494/1495; Ovidius Naso, *Metamorphoses*, Milan, 1475; Xenophon, *Opera varia*, Milan, ca. 1500. The edition of Ovid is the only copy recorded for an American library.

Of the numerous sixteenth-century editions of classical authors acquired special mention must be made of Aristotle's *Opera omnia*, Basel, 1531. This is the second edition of Aristotle in the original Greek, the first having been that published by Aldus in 1495-1498. The foreword by Erasmus gives details about the manuscripts and the methods used in the compilation of the edition, and he also praises the printer Johann Bebel for designing a fine type and making the book accessible for a modest price, an ironic observation now considering its twentieth-century market value.

Two volumes from the library of John Roland Abbey were also added to the Lodge Collection, of which the more striking is an edition of Suetonius, *Duodecim Caesares*, Paris, Simon de Colines, 1527, bound in contemporary Parisian dark calf by Jehan Norvins, a bookseller in Paris. One of only fifteen exemplars of Nor-

vins's work known to exist, our copy has both covers stamped in blind with the binder's signed acorn panel.

Among the items acquired for the Ulmann Collection is the handsome edition of Geoffrey Chaucer's *The Prologue From the Canterbury Tales*, published by Editions Alecto of London in 1967, with fourteen original signed screen prints, hand printed by the artist Ronald King. This edition, limited to 125 copies, is made up as sixteen folded sections, 20 x 14 inches, unstitched, in a cloth covered folder enclosed in a canvas slipcase, a publication created by the artist in the style of the French editions de luxe. The text is based on the Ellesmere manuscript, formerly in the possession of the Earl of Ellesmere and now in the Huntington Library, San Marino, California.

The East Asian Library has added a collection of over two thousand volumes relating to pre-modern Korean culture, history, language, and literature. Formed by Yi Song-ui, a book collector in Seoul,



Illustration from Marinoni's
De re ichnographica



Fred Duncan Photo

16TH CENTURY BINDING BY JEHAN NORVINS

Cover for Suetonius's *Duodecim Caesares* showing acorn panel.
The binder's name is at the bottom of the panel.

Korea, the collection contains materials printed from the latter part of the seventeenth century to the early years of the twentieth century, and it represents within its range of titles a cross-section of Korean tradition and thought.

PICTURE CREDITS

Credit for some of the illustrations in this issue is acknowledged as follows: (1) *Article by Joseph Katz*: The photograph of Stephen Crane with a companion was provided from the Stephen Crane Collection in the Manuscript Department of the Syracuse University Library. (2) *Article by Lewis Leary*: The portrait of Poe is from a miniature in oil which was in the possession of his sister, Rosalie Poe. It was printed in his *Complete Poems*, edited by J. H. Whitty (Boston, Houghton Mifflin Co., 1911). (3) *Article by Louis L. Cornell*: The photograph of Stevenson was made by his stepson Lloyd Osbourne and is reproduced from *The Letters of Robert Louis Stevenson to his Family and Friends*; edited by Sidney Colvin, vol. 1 (New York, Scribner's, 1899). The likeness of the author in his barrister's wig is from *The Works of R. L. Stevenson*. Pentland edition, vol. 20 (Messrs. Cassell & Co, 1907). The drawing of the chalet at Davos is from the Colvin edition (op. cit.).

The Arthur Rackham Centenary

KENNETH A. LOHF

“**N**EVER has the work of one artist given so much pleasure to so many persons.” Thus commented one of the guests at the opening of the Arthur Rackham Centenary Exhibition on Tuesday, November 28, in the Faculty Room of Low Library. More than two hundred Friends of the Libraries, their guests, members of the faculty, and university officials gathered that day to honor the centenary of the artist’s birth and to view a selection of the outstanding examples of his work from the collection of more than four hundred drawings, watercolors, oil paintings, and sketchbooks presented to the Libraries by Mr. and Mrs. Alfred C. Berol since 1956.

One of the highlights of the opening was the presence of Arthur Rackham’s daughter, Mrs. Barbara Edwards, and her husband, Dr. J. Ffoulkes Edwards, who came from their home in Basingstoke, England, to attend the week’s festivities as the guests of the Friends. All who had the pleasure of meeting Mrs. Edwards remarked on her charm and graciousness, and her presence, indeed, added the personal touch that made our appreciation and admiration of the original drawings and paintings ever more vivid and meaningful. At the opening ceremonies Mr. Berol spoke warmly of his love of Rackham’s work and how he and Mrs. Berol came to collect their imposing archive of originals, the largest single collection in the world. He paid tribute to Miss Sarah Faunce, Director of Artistic Properties at Columbia, who installed the Centenary Exhibition. Finally, he presented to President Grayson Kirk, a copy, in a blue leather slipcase, of the Libraries’ publication *The Centenary of Arthur Rackham’s Birth, September 19, 1867: An Appreciation of His Genius and a Catalogue of His Original Sketches, Drawings, and Paintings in the Berol Collec-*

tion, written by the late Head of Special Collections, Roland Baughman, who had shared Mr. Berol's enthusiasm for Rackham during the past decade. Through the courtesy of Mr. Berol and Mrs. Berol a copy of this centenary publication was mailed to each member of the Friends.



The New York Times

ARTHUR RACKHAM CENTENARY EXHIBITION

Mrs. Barbara Edwards (left) and Mr. and Mrs. Alfred C. Berol at the opening of the exhibition on November 28. Mrs. Edwards is the daughter of the late Arthur Rackham.

On Thursday evening, November 30, Mr. and Mrs. Berol gave a dinner at the Grolier Club in honor of the Rackham Centenary and Mrs. Edwards. In attendance were members of the Council and their wives and guests. Later in the evening, Mr. Berol introduced Dr. Richard H. Logsdon, Mr. Norman Cousins, Vice President of Columbia David B. Truman, and Dr. Morris H. Saffron, all of whom spoke on various aspects of the artist's work and its meaning to the University community. Dr. Saffron then

presented copies of the centenary publication to Mrs. Baughman, Mr. Berol, and Mrs. Edwards. After thanking their hosts and the Friends for their hospitality, Mrs. Edwards spoke, with considerable insight and humor, of her father's life and work habits, as well as her impressions as the daughter of a great and successful artist. We asked Mrs. Edwards if she would share these insights with the Friends at large. She has promised to set down these reminiscences of her father when she returns to her home in Basingstoke, and we hope to publish them in a future issue of *Columns*.

Activities of the Friends

Meetings

Winter Meeting on February 7. As we go to press, plans are being completed for the next meeting of the Friends, which will be held at the Men's Faculty Club on Wednesday, February 7. The special feature of the program will be the presentation to the Libraries of the papers of W. W. Norton & Company, publishers. The presentation is to be made by Mr. George P. Brockway, President of the company, and the principal address by Paul Henry Lang who is Music Editor for the company and Professor of Musicology at Columbia University. The transfer of the papers will further their preservation and will make them available to qualified scholars.

Bancroft Prizes Dinner on April 18. Members of the association may wish to make note of the fact that the Bancroft Dinner will be held on Thursday, April 18. The invitations will be mailed approximately a month prior to the event.

Administrative Changes in Special Collections

RICHARD H. LOGSDON

It is a pleasure to report to the members of the Friends of the Columbia Libraries several administrative changes which have recently been announced at the University. The first of these pertains to overall administrative responsibility for the Department of Special Collections. Mr. Charles W. Mixer has assumed this responsibility with the title of Assistant Director for Special Collections. He intends to give high priority to improving the physical facilities for the many users of Special Collections for the immediate future and for the longer term, as well as drawing up the departmental budget, studying staffing requirements, preparing gift agreements, and serving as liaison with the central library administration.

Concurrently, Kenneth A. Lohf will assume increasing responsibility for the development and maintenance of the rare book and manuscript collections. His expertise in this fundamentally important area is being recognized and emphasized by his new title of Librarian for Rare Books and Manuscripts.

In his new post Mr. Mixer will again be working closely with the Council of the Friends as Secretary-Treasurer, and will be assisting the Council and its Chairman, Dr. Morris H. Saffron, in program planning and in taking responsibility for the full range of activity associated with the organization. He will be assisted in this by Kenneth Lohf as time and circumstances require.

THE FRIENDS OF THE COLUMBIA LIBRARIES

PRIVILEGES

INVITATIONS to exhibitions, lectures and other special events.

USE OF BOOKS in the reading rooms of the libraries.

OPPORTUNITY TO CONSULT LIBRARIANS, including those in charge of the specialized collections, about material of interest to a member. (Each Division Head has our members' names on file.)

OPPORTUNITY TO PURCHASE most Columbia University Press books at 20 per cent discount (through the Secretary-Treasurer of the Friends).

FREE SUBSCRIPTION TO COLUMBIA LIBRARY COLUMNS.

* * *

CLASSES OF MEMBERSHIP

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